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bad. In all cases, however, it is absolutely necessary that the intelligence should be awakened; and that the student should be taught to think, especially on the reasons for the rules which are given for phrasing and accent. We especially dwell upon this, because we have often met with cases where some of Beethoven's Sonatas have been passed through in a mechanical manner, as a mere task, and afterwards stored up in a conspicuous place, as so many trophies of victory. Indeed, in one instance, we recollect that we heard a young lady estimate these Sonatas according to their money value. She had learned (she said) a two-and-sixpenny one; but her eldest sister had just got a four-shilling one; she was perfectly enchanted with the "Sonata pathétique," because it cost three-and-sixpence.

That musical ignorance is widely spread there can be little doubt; but it must be recollected that with a listener it is passive, and harmless; but with a teacher it is active, and dangerous. The necessity of securing efficient musical instructors, therefore, cannot be too strongly urged upon the public; and if some guarantee of competence were to be in all cases demanded, we are convinced that the result would be beneficial. An examination of the pupils at most large educational establishments is rigorously insisted upon; but if, occasionally, an examination of the masters were to be instituted, there can be little doubt that many instances of apparent incapacity on the part of the learners, might be more justly traced to real incapacity on the part of the teachers.

ROYAL ITALIAN OPERA.

A SHORT Autumn season of Italian Opera was opened by Mr. Mapleson on Saturday, the 24th ult. The opera selected was *Lucrezia Borgia*, a work too well known to need a word of comment, especially as the principal characters were sustained by Madlle. Titiens, Madame Trebelli, Mr. Santley, and Signor Mongini. The house was very full; and their Royal Highnesses the Prince and Princess of Wales were present. On the following Monday, Madlle. Minnie Hauck, the young American vocalist, made her *débüt* as *Amina*, in *La Sonnambula*. Her voice is a pure and light soprano, and her execution thoroughly correct and under control. With the audience her success was most decisive; and we need scarcely say that she was compelled to bow her acknowledgments after each act for the unbounded applause with which she was greeted. Signor Mongini sang well throughout the somewhat lackadaisical part of *Elvino*, and Signor Tagliafico ably replaced Mr. Santley (for whom an apology was made on the score of indisposition) in the part of the Count.

CRYSTAL PALACE.

THE Saturday Concerts have, as might be anticipated from the excellent announcement issued at the commencement of the season, proved most attractive. Volkmann's "Fest-Overture," performed at the first Concert, is weak and ineffective; and Wagner's "Meistersinger" March, on the following Saturday, produced little effect. Herr Hager's Concert Aria, and Herr Reinecke's "Prelude to the fifth act of *King Manfred*," however, contain points of much interest; and credit must be given to Mr. Manns for presenting them so carefully to his audience. The third Concert was a treat to all the lovers of Mendelssohn; for the whole of the music at present known as having been composed to Herr Geibel's libretto, *Loreley*, was performed entire, including "A Vintage Song," which was given for the first time. We need scarcely say that this little gem, written solely for male voices, is a model of purity in melody, and of simplicity in construction, the pastoral character being admirably preserved throughout.

It pleased the audience so decisively as to be enthusiastically encored. The "Ave Maria," we have already mentioned, on its performance at one of the Concerts of Mr. Joseph Barnby's Choir. The solo was well sung by Madame Rudersdorff (in spite of her indisposition, which compelled Mr. Grove to claim the indulgence of the audience), and the soprano chorus, supposed to be heard in the distance, was delicately given; although much of the dramatic effect intended by the composer must of course be lost in the concert-room. The *Finale*, which has now fairly become a stock piece, was received with the utmost favour; and to the credit of Madame Rudersdorff, it must be said that, even under such adverse circumstances, she exerted herself to the utmost in the brilliant soprano solo. Mendelssohn's Overture to *Melusine*, was played before the *Loreley* selection, and proved most effective and appropriate. Mr. Sullivan's part song, "Echoes," performed for the first time, was scarcely done justice to by the choir; but enough of its merit was developed to make us long for a second hearing.

AGRICULTURAL HALL.

THE Concerts at this establishment have been crowded during the past month. Classical nights have been sparingly introduced, when the *Messiah*, *Elijah*, the *Creation*, &c., have delighted the few, at the expense of the many. As a rule, however, the programmes have been strangely mixed—containing music of a good school, of a bad school, and of no school at all—founded, we presume, upon the experience of what is most attractive to a general audience. We are willing to admit that, as monetary success is the most important result of these Concerts, much concession to popular taste may be necessary; but we regret to see the old Jullien time revived, because we believed (and still believe) that the taste for such a class of entertainment has passed away. The Quadrille, called "The Fall of Magdala," with "military effects" makes us tremble to think what may be the next step in this direction; especially as the martial spirit has been appealed to by admitting volunteers in uniform at half price. May not a "Quadrille," descriptive of the celebrated Riot in Hyde Park, be prepared, with grand "police effects," admitting, of course, members of the "force" at a reduced rate? As the "Magdala" Quadrille has been dedicated to Lord Napier, the "Hyde Park" Quadrille should be dedicated to Sir Richard Mayne.

A Concert was given in the Lower Hall, Exeter Hall, on Monday evening, the 26th ult., by the Choir of St. Michael's Church, Burleigh Street, assisted by Miss Poole, Miss Marie Leaford, Miss Kate Bartlett, Miss Emily Thomson (piano), Mr. Wilbye Cooper, and Mr. H. Dimmock Hill (clarinet). Miss Poole sang, "Speak, for thy servant heareth" (W. H. Weiss), and "My soul is dark" (T. Davenport Chatterton), the latter being accompanied on the harp by Mr. J. Balsir Chatterton. Miss Marie Leaford gave "Angels, ever bright and fair," and a song by West, "Sweet Bird." Miss Kate Bartlett, though suffering from nervousness, sang the two songs allotted to her—"Come unto Him" (*Messiah*), and "Penelope at her task,"—with considerable effect. Mr. Wilbye Cooper gave "If with all your hearts" (Mendelssohn), and "The long waves come and go" (Gabriel), with his usual ability. Miss Emily Thomson played Beethoven's Sonata in A flat, with Funeral March. The Choir performed several choruses and part-songs very creditably. Mr. J. Turle Lee accompanied, and Mr. Edward Craig conducted. The Concert was given in aid of the Church Organ Fund.

On Friday, the 9th ult., the remains of the Rev. Ernest Hawkins were interred in the cloisters of Westminster Abbey, when the choir, under the able direction of Mr. Turle, sang the appointed portions of the service; and Goss's anthem, "Brother, thou art gone before us," to Dean Milman's words, was performed.

THE funeral of the late Dean Milman, which took place in St. Paul's Cathedral, on the 1st ult., was attended by the Lord Mayor and the Clergy of the Cathedral, in addition to the relatives and friends of the deceased. The Clergy and Choir met the body at the great west door just before twelve o'clock, and proceeded to the choir, chanting the sentences, "I am the Resurrection," &c., by Croft. The Daily Morning Service was then said as far as the Psalms, viz., the *Venite* and the 39th and 90th Psalms. After the Lesson (1 Cor. xv. 20), the *Benedictus* was sung to Patrick's music. The daily prayers were continued to the end of the third collect. Then was performed the Anthem, "If we believe that Jesus died," Goss, followed by a dirge on the organ, during which the Clergy approached the grave, and the body was lowered. The service then proceeded. The sentences were sung to the music of Croft and Purcell, with the exception of the "I heard a voice from heaven," from Goss's new Burial Service. Towards the conclusion of the service, were sung the chorale from Mendelssohn's *St. Paul*, "To Thee, O Lord," and Handel's "His body is buried in peace." The Dead March from *Saul* was played as the mourners and congregation departed. The Choir was largely augmented for the occasion, and the whole of the music was most impressively performed.

WE understand that Madlle. Rosa D'Erina, who announces herself as "vocalist, by command, to the Irish Court," lately gave a performance at Marlborough House, by command of Her Royal Highness the Princess of Wales. We have no record of the concert, save a very elegant perfumed programme, which has been forwarded to us; but, judging from the variety of pieces in the selection, Madlle. D'Erina must be the possessor of no ordinary vocal powers.

WE are informed that Mr. W. G. Cusins has been appointed conductor of the orchestral and choral practices, and Signor Piatti professor of the violoncello, at the Royal Academy of Music.

ON Monday Evening, the 12th ult., Mr. Haydn Harrison gave a benefit Concert, at the Store Street Rooms. The programme was varied, and of great length, including a number of glees, madrigals, and part-songs, efficiently rendered by Jackson's Choral Society, under the direction of Mr. Harmer; fantasias on the harp by Mr. J. B. Chatterton; pianoforte solos by Mr. Haydn Harrison, and Mr. T. S. Shedlock; violin solos by Mr. Henry Eayres, and a variety of songs by Mesdames Poole, Talbot Cherer, Limester, Kelvia, &c.

A SERIES of Wednesday Concerts, in aid of the Belgrave Hospital for Young Children, has been commenced at the Pimlico Rooms. The second concert of the series took place on the 30th Sept., on which occasion the artists engaged were—M^{de}. de Castro, and Miss Constance Vernon (soprano). Mr. Edward Craig (tenor), and Mr. Lander (bass). The Burleigh Minstrels ably performed several pieces, including "Music, spread thy voice around," *Solomon*, "The blue bells of Scotland," and "The Pilgrims," by Leslie. The Burleigh Minstrels are a number of gentlemen who, under the direction of Mr. Edward Craig, their conductor, give their services in aid of charitable objects, and who undertake the musical portion of the Sunday evening choral services at St. Michael's Church, Burleigh-street, Strand.

A CONCERT was given in the Boys' School, St. Mark's, Whitechapel, on Thursday, September 24th, in aid of the St. Mark's Choir Fund. The first part of the programme consisted of sacred selections, and the second of glees and songs. The principal vocalists were Miss Weston, Mr. Rowcliffe, and Mr. Kilburn. Miss Weston (who was suffering from a severe cold) could scarcely do herself justice; but as she is very young, and preparing carefully for the profession, we must suspend any judgment upon her capabilities. Mr. Rowcliffe sang "Why do the nations," and Mr. Kilburn the air, "But Thou

didst not leave," and also the plaintive lament from *Samson*, "Total Eclipse." In the second part Mr. Rowcliffe gave an excellent rendering of "The lugger." The Choir sang the anthems and glees with much taste and spirit; and the concert was in every respect highly successful.

THE City Musical and Elocutionary Society, Albion Hall, London Wall, gave its usual quarterly Entertainment, on Friday evening, the 25th September, under the direction of Mr. F. M. Wenborn, teacher of the various classes. The programme included some excellent selections, both musical and dramatic, which were given entirely by members of the Society and afforded much satisfaction to the large audience present. The Society continues to prosper amongst the City Employés, for whom it is specially intended.

MR. GEORGE CALKIN has just patented an invention, called the "Key-board Indicator," the object of which is to teach the names of the notes on the pianoforte, in connection with their place in the treble or bass staff. The instrument can be adjusted to the key-board of any pianoforte; and rests sufficiently under the keys to be out of the way of the hands. The name of every note, with its position in the staff, is accurately printed under every key; and for rapidly showing those on the lines or spaces alone, a perforated card is used, which being placed over the Indicator, renders only that group of notes visible which the teacher is desirous of impressing on the mind of the pupil. All persons engaged in the musical tuition of young children, experience the greatest difficulty in making them transfer the notes from the book to the key board; and as this apparatus (which, extend over four octaves) will convey not only a knowledge of the *name*, but of the *pitch* of every note, we have much pleasure in commending it to the attention of pianoforte teachers.

MR. FREDERICK SCARSBROOK has been appointed conductor of the Uxbridge Philharmonic Society. The first meeting of the season was held at Belmont Hall, on Wednesday, the 7th ult.

Reviews.

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Hymns, Ancient and Modern, with Accompanying Tunes.
Appendix.

FOR years it has been a vexed question amongst musicians and amateurs alike, as to what should be the test of a good Hymn Tune. Some have held that a more or less faithful reproduction of the 17th century psalm-tune—others, a successful imitation of the German Chorale of the last two centuries—was the only thing a professional musician of any standing could, by any possibility, lend his name to; whilst others, chiefly amateurs, have united in agreeing with Rowland Hill in his somewhat profane dictum, "that the devil should not have all the pretty tunes to himself," and have used this as an argument for introducing harmonised melodies of a secular origin.

Before considering these matters in detail, it would be well to settle the following questions. Is the hymnody of the church intended to represent an outpouring of devotion on the part of a professional choir, or of an amateur congregation? To this, we suppose, there can be but one reply, and, this admitted almost settles the previous question. That congregations should be supplied with singable tunes possessing tuneful melodies—in fact with sacred part songs,—we hold to be an absolute necessity. But then cry the purist, if you give way without reservation to the tastes and whims of congregations, you may eventually find yourself placed in a position repugnant to your taste and disastrous to your professional reputation. Possibly we should, were we to give way *without reservation*. Spread around us on every side are